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We hardly think he could find a model in all New York.

We have long wished to make a suggestion to some artist—indeed, to two. First, to an artist in shoes, to make the sole of the shoe broad enough for the foot to rest upon, and the upper part of the shoe wide enough and full enough to leave the toes in their natural position and freedom. The present taste might rebel, but it might also be won to reason, taste and comfort.

The other suggestion, and the more hopeful one, is to some artist, to model two statues, one in the proportions of the Venus di Medici, or any perfect standard; the other with the waist and feet of a modern belle, the flat, chest, high shoulders, full shoulder-blades and the general hour-glass form. They should be draped, but showing the contrast fully.

We hope to see this accomplished; and now, hereby, as an encouragement to the artist, we engage a pair on the spot, and we, S. T. J., also engage, if we can possibly afford it, a pair to be placed in every boarding school within our reach. S. T. J.

56 IRVING PLACE, Dec. 10, 1855.

DEAR CRAYON:—I enclose you a short notice just received from Cincinnati, which explains itself, and which I do not doubt you will give a place in your columns. Is it not very interesting to see a city—whose oldest living inhabitant saw it a village of log houses, now exceeding the oldest of our American cities in the number of distinguished artists it has contributed to the country, and in the interest which its people feel in the Fine Arts? I recently had the pleasure of visiting the gallery referred to in the enclosed communication, and can testify to the zeal and success which have attended the efforts of its fair friends. The plan of having good confessed copies of the best pictures, instead of sham originals—pictures that have little resemblance to the old masters except in dirtiness—seems worthy of general acceptance; while good casts of the great works of statuary, are vastly preferable to marble monsters, and costly originals without merit. Can it be that the West is going to shame the indifference to Art in the East?

Yours truly,

H. W. BELOWS.

Thinking that your readers would be interested in the state of art in a sister city, I send you a slight sketch of an institution which is rising into notice in Cincinnati, and which reflects honor on the city and the individuals to whose energy and liberality it owes its existence. This is the Lady's Academy of Fine Arts, which has been established solely by the efforts of some few ladies of Cincinnati, who coveted for their city some place of resort where the æsthetic part of our nature might receive nourishment and refinement.

Some two years ago, a few ladies met to organize the Institution. The plan proposed was to raise funds, by yearly subscriptions of five dollars each, which money was to be appropriated to the obtaining copies of the great pictures of Europe, copies made by the best artists of the present time, which might transmit to us as much as possible of the spirit of their great originals.

The great financial crisis of last year impeded very much the progress of the Institution, but the energy of the managers has so far triumphed over difficulties that the academy is now opened, in a small but very attractive hall, admirably lighted, and is a constantly attended place of resort for our citizens. The Academy has now some very beautiful pictures, and is daily receiving others, among which are such masterpieces as the Holy Family, presented by Raphael to Francis the First, Murillo's Virgin of Seville. The ———, a landscape by Nicolas Poussin, Vandyke's portrait of Charles I., and the beautiful *Vierge au Voile*, Raphael's loveliest conception of the Virgin and Child. A copy of Raphael's great fresco at the Vatican.

The School of Athens, or, as it is sometimes styled, "Philosophy," is also being made for the academy, by M. Balze, an artist who has twice before been employed by the French government to copy this great picture.

The copy, which is to be two-thirds the size of the original, will be finished in March, 1856, and will be an honor, not only to Cincinnati, but to our country.

The Academy has also, through the liberality of Charles McKim, Esq., of Cincinnati, a collection of casts from the antique, superior to any in the country, being carefully prepared casts of the great statues of the world. The Apollo, the Venus de Medicis, the Venus of Milo, Diana and her Fawn, Silenus and the Infant Hercules, the Gladiator, all the full size of the originals, with many others, small-sized, but very perfect casts.

Such an Institution as this is a worthy example to other cities, and a proof that a higher taste is rising among us, a taste for something above the mere luxuries which wealth can command, a love for the Beautiful and True in Art.

To the Editors of the Crayon:

SIR:—I would be exceedingly obliged to you for the following information: Under what circumstances, on what conditions, and at what time, may a young man gain admittance to the "Academy of Fine Arts" in New York City? This information would reach me either through the columns of THE CRAYON, or by a letter addressed to

Yours respectfully,

H.

The schools of the National Academy of Design, in this city, are open every evening; students may obtain admittance there by making a drawing from a cast, which, if the Council deem indicative of a knowledge of drawing sufficient to show that the candidate is able to avail himself of the advantages of the school, he will be admitted. The charge is Five Dollars for the Winter.

THE SCHOOL OF DESIGN FOR WOMEN is now located in Broome street, as will be noticed in the advertisement in another part of our paper. We have seen specimens of engraving on wood executed by those who are learning and practicing that branch of Art in this school, and they are very creditable both to the Art and to the skill of the engravers. There is no reason why females should not find in the profession of wood-engraving constant and lucrative employment. It is adapted to their powers, physical especially, and it is a medium for the display of much skill and taste. As for offering a permanent occupation, there seems to be no doubt but the demand for wood-engravings will be much increased, as no branch of engraving or drawing seems to be so extensively used. We hope soon to give further particulars of this excellent institution.

We give this week a number of deferred articles, two of which are printed by request. We would call special attention to the "Washington Portraiture," by one who speaks authoritatively, G. W. P. Custis, Esq., the venerable representative of the Washington family. We think it will set at rest all doubts concerning the originality, as well as value, of the various Washington portraits. The pictures themselves (so far as we have seen them), in certain unmis-

takeable characteristics, confirm the facts stated in this paper by Mr. Custis.

#### BOOKS RECEIVED.

From Messrs. Ticknor & Co., "*The Life of Goethe*," by G. H. Lewes; 2 vols. "*Men and Women*," by Robert Browning.

From Messrs. Fowler & Wells, "*The Kansas Region*," by Max Greene.

THE COLOSSAL WASHINGTON MONUMENT.—The casting of the horse for this monument, at Munich, is one of the great feats of modern foundry, as fifteen tons of bronze had to be melted and kept in a state of fluidity. For several days and nights previously a large fire was at these huge masses, which required to be stirred at times. When the bronze was liquified an ultimate essay was made in a small trial cast, and to heighten the color some more copper was added. Successively all the chambers through which the metal had to flow in the form were cleared of the coal with which they had been kept warm, and the master examined all the air spiracles and the issues of the metal; the props of the tubes were then placed, and every man had his duty and place assigned him. Finally the master, amid the intense expectation of the many art amateurs present, pronounced the words, "In the name of God," and then three mighty strokes opened the fiery gulf, out of which the glowing metal flowed in a circuit to the large form. The sight was magnificent; and in the little sea of fire stood the master, and gave his commands about the successive opening of the props. Hot vapor poured from the air spiracles; in the conduits the metal boiled in waves; still, no decision yet, as the influx of the bronze in the very veins of the figure could be but slow. At once flaming showers jumped out of the air conduits, and the master proclaimed the cast to have succeeded. A loud cheer followed, when the master approached Mr. Crawford, the artist of the Washington Monument, to congratulate him on this success. Another cheer was given to M. de Miller, the chief of the royal foundry of Munich, who had personally conducted the work.—*The Builder*.

WOMEN AND PICTURES.—If, indeed, women were mere outside, form and face only, and if mind made up no part of her composition, it would follow that a ball-room was quite as appropriate a place for choosing a wife, as an exhibition room for choosing a picture. But, inasmuch as women are not mere portraits, their value not being determinable by a glance of the eye, it follows that a different mode of appreciating their value, and a different place for viewing them antecedent to their being individually selected, is desirable. The two cases differ also in this, that if a man select a picture for himself from among all its exhibited competitors, and bring it to its own house, the picture being passive, he is able to fix it there: while the wife, picked up at a public place, and accustomed to incessant display, will not, it is probable, when brought home, stick so quietly to the spot where he fixes her, but will escape to the exhibition room again, and continue to be displayed at every subsequent exhibition, just as if she were not become private property, and had never been definitely disposed of.—*Hannah More*.

It will certainly be found with all the senses, that they individually receive the greatest and purest pleasure when they are in right condition and degree of subordination to all the rest, and that by the over cultivation of any one (for morbid sources of pleasure and correspondent temptations to irrational indulgence, confessedly are attached to all), we shall add more to their power as instruments of punishment than of pleasure.—*Ruskin*.